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the art, such as iron work, brass work and plate. Already the Museum has on exhibition an important group of early American iron work and brass, and the nucleus for a collection of silver.

Among the examples of American silver acquired by the Museum may be particularly mentioned a coffee pot and cream jug made by Joseph Shoemaker, Philadelphia, about 1797, the coffee pot being marked with his name in full; a creamer by Christian Wiltberger, Philadelphia, about 1793; a small creamer by Joseph Lownes, Philadelphia, about 1796; creamer by Philip Syng, Philadelphia, about 1780; can by William Ball, Philadelphia, about 1788, lent by Mrs. Cornelius Stevenson; coffee pot of American make, but unmarked, of the period of about 1770-1790, with inscription on base stating that it once belonged to General Washington. This beautiful example has been lent by Mrs. Thomas S. Harrison.

Among the American makers of flat ware (spoons, forks and sugar tongs) are the following:

Philadelphia: James Musgrave, about 1797; William Walker, 1796-1811; A. Brasier, 1797-1819; James Howell, about 1811; Allen Armstrong, about 1814; T. Fletcher, about 1824; R. & W. Wilson, about 1831; Stockman & Pepper, about 1831; H. J. Pepper, about 1835; G. K. Childs, about 1837; James Wriggins, about 1841.

Burlington, N. J.: Nathaniel Coleman, about 1819; J. P. Fireng, about 1830.

The following manufacturers are also represented: N. Olmsted & Son, New Haven, Conn., about 1830; George Baker, Providence, R. I., about 1825; J. O. & W. Pitkin, Hartford, Conn., about 1830; William Homes, Boston, Mass., about 1780; S. & E. Roberts, about 1830; I. Tanguy, about 1825.



## OLD GLASS

Some important additions have been made to the collection of old glass. Among these are two remarkable examples of Mexican glass of the eighteenth century, consisting of an enormous tumbler, or pulque glass, measuring twelve inches in height and ten inches across the mouth. It is decorated with floral designs cut into the surface and gilded. The gold shows traces of having been reheghtened with black or dark green pigment and other colors, which have for the most part worn off. The other piece is a vase fifteen inches in height, similarly decorated. These pieces were presumably produced in Puebla, Mexico, under Spanish influence, the vase in particular being a characteristic old Spanish form.

A similar vase, but of about half the height, has been deposited in the collection by Mrs. Cornelius Stevenson. This specimen was procured in Mexico



HISPANO-MEXICAN GLASS  
Eighteenth Century  
Cut and Gilded Decorations

about 1856. These three examples of Hispano-Mexican glass are particularly attractive because they have been blown, and not made by modern processes.

There has also been placed on exhibition in the glass department, an interesting little group of violin-shaped scent bottles, such as are attributed in



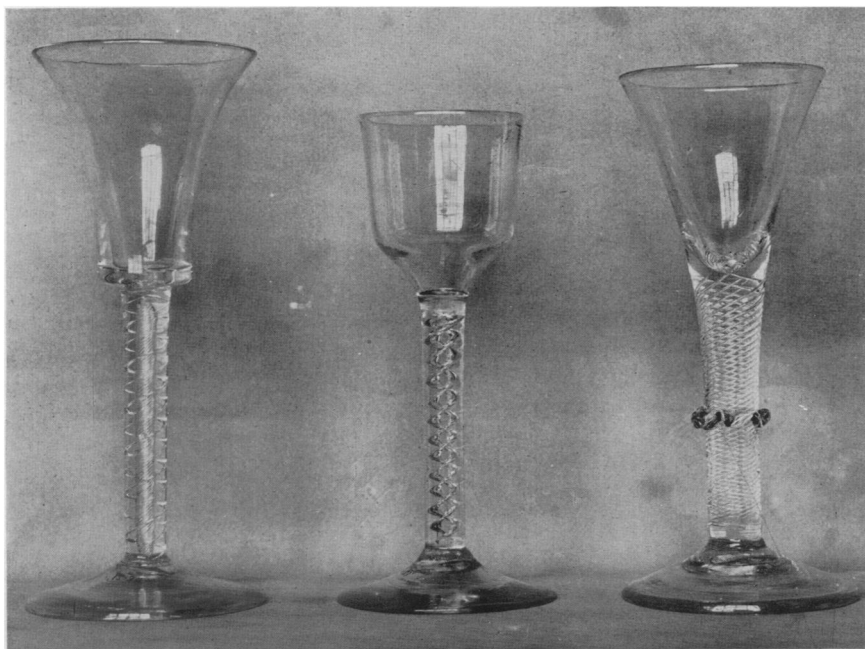
SCENT BOTTLES  
French, Eighteenth Century

European museums to the seventeenth century and to a glass manufactory at Orleans. Investigation shows that this attribution is incorrect, as these little objects are undoubtedly of the eighteenth century, and while probably of French manufacture, as indicated by the presence of the fleur-de-lis in the relief decorations, it has been impossible to trace them to any particular manufactory. These little vials are usually dark blue in color, but there are also examples of clear white glass and amber-colored glass. One example, bearing in relief a two-headed eagle, is probably of Austrian origin.

Old English wine glasses, which at present are in great demand among collectors in England, are seldom found in this country. Three typical examples, however, belonging to the latter half of the eighteenth century, have recently been added to the Museum collection. Writers on English glass have divided these interesting objects into groups according to stems, shapes of feet and shapes of bowls. The stems may be either plain, consisting of clear glass, or they may contain twists, known as air twists, white twists or colored twists, or they may possess knobbed or baluster stems, or the stems

may be cut. The examples recently procured, which are shown in the accompanying illustration, have air twist stems of different patterns, the third one with the conical bowl being drawn, that is, the bowl and stem have been made in a single piece, while in the other two pieces the stems have been made separately and attached to the bowl. In addition to these three examples the Museum also possesses a most interesting little group of English and Dutch wine glasses with air twist and white twist stems.

There has also been placed on exhibition a little collection of millefiori glass, in the form of paperweights and mirror knobs, such as were in common



ENGLISH WINE GLASSES  
Eighteenth Century

use previous to the Centennial Exhibition. Nearly every family possessed one or more of these glass balls with brightly colored designs, formed with patterned glass rods placed side by side, or with thin slices cut from the ends of the same rods. These most interesting objects show an infinite variety of designs and colorings. The display includes patterned glass rods and partially finished specimens illustrating the process of manufacture and the revival of a very ancient art in modern glass-working. Possessors of such objects are invited to contribute their specimens to the exhibit, either as gifts or loans.